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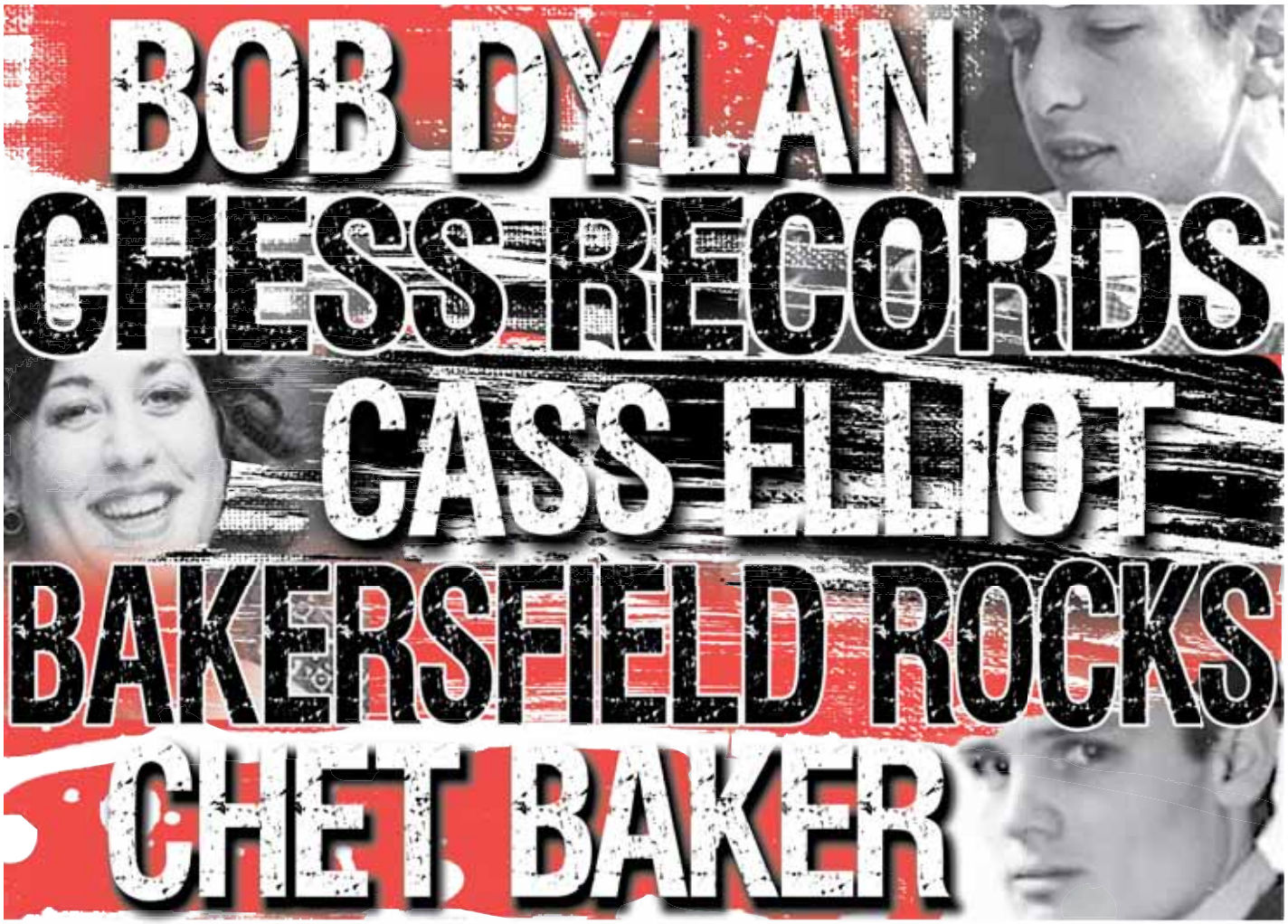

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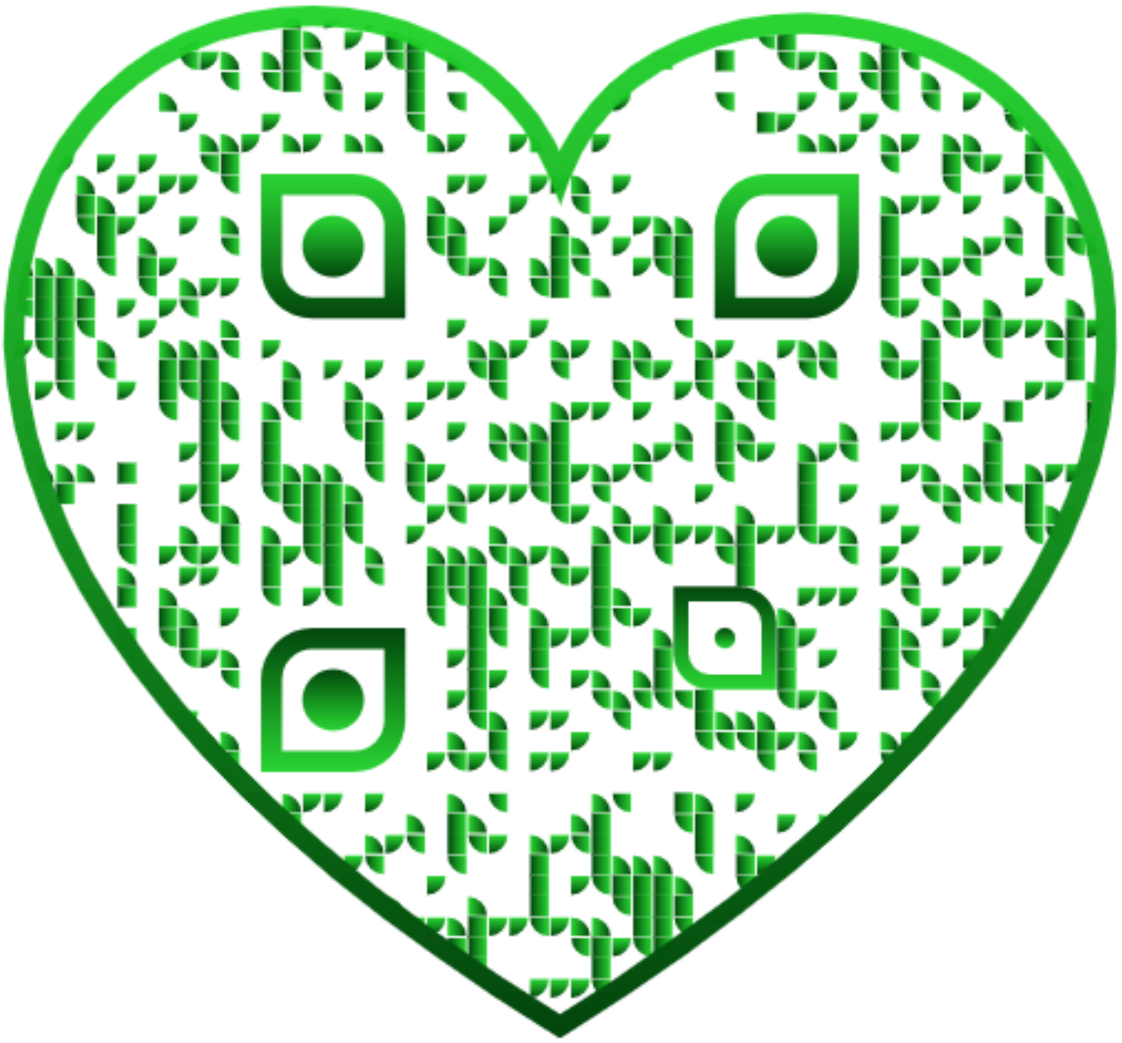

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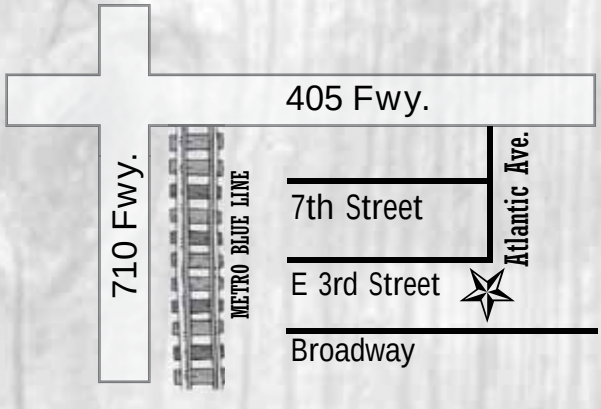

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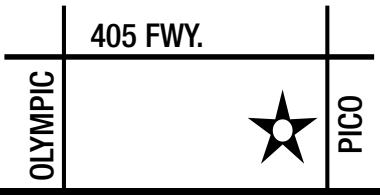

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Record Collector News • Volume 1 Number 5, January 2009

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827 Hollywood Way #233
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Published bi-monthly.

Distributed FREE at record stores and conventions in California, the Pacific Northwest, the Southwest, and Vegas, baby.
Subscriptions are available by first class mail. Six issues, $18.00. (Canada/Mexico, $24, all other countries $30). Record Collector News. 827 Hollywood Way #233 Burbank, CA 91506. 818-846-1268. Fax 818-846-3172.

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Remembering Mama Cass

BY DARYL STOLPER

Mama Cass Elliot.

Sometime in the mid-1960's I got a call from Kim Fowley advising me about a party that a "folk-singer" named Cass Elliott was throwing at her house to celebrate the formation of a new group, to be named the Mamas and the Papas.

Cass was living in a tiny house in West Hollywood with a maximum capacity of twenty or so people. The first thing I noticed was that every wall was covered with S&H Green stamps! The next thing I noticed was once you were inside, you were sucked into a mass of people and you couldn't escape. It was like a trip through the Twilight Zone with people in front of you for a brief moment. There was Jim (Roger) McGuinn, Kim Fowley, Little Rodney Bingenheimer, Brian McLean, Vito (more on him some other time) and dozens of others I recognized.

Having given up on trying to find an escape route, I found myself speaking with a heavyset lady in a muumuu. She asked me my name and who I knew at the party. I needed a quick response, "I know everybody, but I don't know you". "I'm Cass and this my house. Enjoy yourself!"

About 11:00 pm, the Los Angeles County Sheriffs pulled up outside and began writing parking violations, some for crimes that may not have been crimes. ("You have too much air in your tires", "The tread has worn off the sides of your tires.")

PART 2

About a year or so later, dear friend Mary Hughes calls to invite my soon-to-be wife and me to a baby shower for Michelle Phillips. It was a huge home at the top of Bel-Air. The three of us were packed into my '64 C coup Porsche, which I reasoned, had no spare room for a gift, a problem I would solve later by putting Mary's name on someone else's gift card. It wasn't that we really knew anyone there, but they treated us like they knew us. It really was a good evening and even though I never saw them perform, or bought any of their records, I always would have good memories of the two nights I socialized with at least one of them. RCN

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Beyonce Knowles as Etta James in "Cadillac Records," a new film that chronicles the rise of the Chess Records label.

Chess RECORDS

An Interview with Marshall Chess

BY HARVEY KUBERNIK

The legacy of the famed Chess Records has not been lost on current silver screen movie executives. Two feature films were produced in 2008 and one, the just released, *Cadillac Records*, focuses on the remarkable and still influential Chess label distributed by Universal Music Enterprises.

Cadillac Records was released theatrically, December 5 in the U.S. via Sony TriStar Pictures and produced by Sofia Sondervan and Andy Lack — the former chairman of Sony/BMG music. The other Chess-themed film, *Who Do You Love* is still seeking distribution. Both flicks were screened simultaneously at the recent Toronto Film Festival.

These days music business veteran Marshall Chess is now a DJ on the subscription radio waves, hosting a weekly, blues music program exclusively on Sirius Satellite Radio. The Chess Records Hour debuted in November 2006, and airs each Sunday at 12 pm ET, with a repeat broadcast on Tuesday at 5 pm ET, on commercial-free channel 74, Sirius Blues. It is linked globally and heard in England on BBC programming.

One of the last true surviving breed of "record men," an active participant in the new satellite radio world, Chess also remains a music publisher, overseeing the Arc Music Group, which administers and represents catalogues of some of the greatest classic rock and roll, R & B, gospel, big band, jazz and surf music, including much of the timeless material from the Chess and Vee-Jay records labels. Songwriters featured in these catalogues are Chuck Berry, Bo Diddley, Howlin' Wolf, Little Walter, Sonny Boy Williamson, John Lee Hooker, Memphis Slim, Benny Goodman and Lionel Hampton.

Marshall Chess was born in Chicago, Ill. on March 13, 1942, and raised during the heyday of the independent record business. His father, Leonard Chess, had a piece of a record company named Aristocrat Records in 1947, and later in 1950 he brought his brother Phil into the fold and the brothers assumed sole ownership of the company and renamed it Chess Records.

Marshall "started" in the family business at age seven, initially accompanying his father Leonard on radio station visits. For 16

continued

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« continued

years Marshall worked with his dad and his uncle Phil, doing everything from pressing records, applying shrink wrap and loading trucks to producing over 100 Chess Records projects, eventually heading up the label as President after the GRT acquisition in 1969. Over the years the monumental Chess catalog has had various homes, including a 1975 sale to All Platinum Records, and eventually a couple of decades ago the Chess master tapes were purchased by MCA Records, now Universal Music Group. The UMG label for many years has re-released and issued top-notch Chess Records packages, compilations and boxed sets continually manufacturing the product configurations for radio, retail and consumers.

The sound of Chess Records showcased blues, rock 'n' roll, R&B, soul and jazz. The recording artists on the historic label and the related imprints changed the world, not just the radio dial, and 45RPM and LP collections all through the 1950s and '60s. Muddy Waters, Willie Dixon, Howlin' Wolf, Bo Diddley, Chuck Berry, Little Walter, Buddy Guy, Jimmy Rogers, and Sonny Boy Williamson II. Maurice White and Charles Stepney also emerged from the label that also signed the Four Tops, Bobby Charles and Dale Hawkins. Chess also unleashed several soul music artists that cosmically delivered: Etta James, The Dells, Billy Stewart, Fontella Bass, Minnie Riperton, and blues artist Little Milton.

There was also a jazz division that housed Gene Ammons, Ahmad Jamal and the Ramsey Lewis Trio. Argo, the jazz arm of Chess, released material by Art Blakey & The Jazz Messengers, James Moody, Clark Terry, Zoot Sims, Kenny Burrell, the Art Farmer-Benny Golson Jazztet (with the debut recording of pianist McCoy Tyner), Ray Bryant, Roland Kirk, Oliver Nelson, Jack McDuff, Illinois Jacquet and John Klemmer.

In the late 1960's Marshall also initiated his own record label Cadet Concept, a division of Chess Records. He created and produced the Rotary Connection, which became the springboard for Minnie Riperton's career. He signed John Klemmer and created a new format which was heralded as the first Jazz Fusion album, *Blowin' Gold*. Marshall also coordinated and produced the controversial blues albums *Electric Mud* and *After the Rain*, which expanded Muddy Waters audience to white America. The landmark Chess comedy division offered long players by Moms Mabley, George Kirby, Pigmeat Markham and Slappy White.

Adrien Brody (above) as Leonard Chess and Jeffrey Wright (right) as Muddy Waters in the film, "Cadillac Records."

From New York, Marshall Chess, in a phone interview, explained to me his roles as a Sirius Satellite Radio blues DJ, while reflecting on his own 50-year career in the record business and radio world, spiked with tales and insights into the Rolling Stones, the Chess family and fabled Chess artists.

Q: What are the big differences between the AM radio you remember from the late 1950s and the '60s, FM radio emerging and today's subscription satellite radio world?

A: The big difference is that there is no repetition. That's the problem. What really made the independent record business explode was AM radio and payola. Because all these guys from the small labels could test out their product and have an audience and listeners, and that's what made it happen. And, as formula Top 40 came in, the majors took over the payola aspect. I drove around the U.S. visiting alternative FM radio stations. You could go right into the control room and they'd put your albums right on! They'd talk to you and smoke joints right on the air! That was a crazy time. The seed of it, in my mind, were these two guys in San Francisco, Tom Donahue and Bobby Mitchell. I loved them. I'd sit around with them and they'd play all the latest shit, and the phones would start ringing.

Q: Explain the way Chess promoted their records.

A: Here's how we ran Chess. I was brought into the triad that included my father and uncle. Like with the DJ's. Okay. Phil, Fat Daddy in Baltimore. He loves Phil. So Phil, you deal with Fat Daddy. In other words, if the personality fit better with his Disc jockeys, his crew of DJs. Porky Chedwick in Pittsburgh. Fat Daddy in Baltimore. Those were Phil's boys. My father had Alan Freed, Hoss Allen, Gene Nobles, and then when I came up, they had me go to the young ones. We didn't double up. We did it separately. My father would say, 'Phil is better with the 'bird music,' that's what he called doo-wop. Phil had a real sensibility. Phil was better with Bo Diddley. My dad was with Chuck Berry and Muddy. And then they laid it on me. It wasn't like, "Marshall, go produce Muddy Waters." It was more like "Keep the motherfuckin' session going Marshall 'cause I'm gonna get a haircut." That's how I learned. The best food was Batt's Jewish deli across the street in the New Michigan Hotel across from 2120. Jewish restaurant — more than a delicatessen.

Q: Tell me about your new job as a DJ on Sirius Radio hosting "The Chess Records Hour."

A: Chess Records recorded and released some of greatest blues music of all time. It's a real honor and privilege for me to be able to program and present the great classic music that was produced by my family to blues lovers on Sirius Satellite Radio. It was initiated by a friend of mine at a record label, David Benjamin, a Sr. Vice-President at Universal, who told Sirius to call me. Before David started at Universal he had started Click Radio, and they gave me stock to program all of their blues, which I worked for months on. So he knew my ability. And, when I got that job to program blues it was probably the first time in my life that I studied the history of blues. (laughs). The Click Radio thing was like ten years ago,

but I had been doing radio before. I was on the BBC when I was 25 years old. I've been doing radio and film for 40 years.

"I ended up getting a phone call from Matt Abramovitz the Format Manager for Sirius Blues channel 74 and Pure Jazz channel 72, and he asked me if I was interested in doing this hour show that would be repeated, and that I would have complete control over what music I played, and what I said. The only stipulation was that I couldn't, due to the Digital Millennium Law, couldn't play more than three tunes by the same artist in one hour. So, that limited me, otherwise I would be having Muddy Waters and Howlin' Wolf shows. These kinds of things. But, other than that, I have complete freedom. There are many reasons I promote Chess Records.

"I'm proud and I'm thrilled, and can help historically continue the legacy of the Chess Records label. I'm not a classic blues fan, a blues collector, I am not into the anal aspect of what guitar strings Muddy used, or what harmonica did Little Walter play. I only wanted to be around my family, and my father, who was a workaholic. It was a family business. They were immigrants and embraced that. For age seven to age 12 or 13, my dad took me on the road, not because I wanted to be in the record business but because I wanted to be with my father. So, I got it really by osmosis, you know. And that was my real reason for hanging out there. But being around the blues, and all these records being made, and knowing the artists, I don't know, man, it just got into me. It just became part of me. It's part of my life. I've never even considered it work. I appear and promote Chess and the blues in films and TV documentaries. I do as much as I can because I get a buzz out of it. I'm just amazed, man, that this music that we made in Chicago has become so historical. I'm just trying to build on that. When people ask me the right questions about Chess Records, or the studio, I'll answer. It's the question that pulls it out of my subconscious. I don't lie around thinking about what happened back then.

Q: How do you prepare and execute your weekly radio show?

A: I've developed sort of a format. I like to always start off with two cuts, pre-Chess, Aristocrat Records, very early. I begin with Sunnyland Slim, then St. Louis Jimmy, from 1948. Then it changes. Every show I throw in rare ones, classics, and pushing the envelope and putting in R&B more into the '60s. One recent week I added Etta (James) and Harvey (Fuqua) in a duet when they were in love with each other. Shit, I can talk about it. I always play Chuck Berry and Bo Diddley each show because it's 'The Chess Records Hour.'

"I have a great collection of Chess blues records there, 500 CD's of everything from all over the world, and I go in there and I start playing blues to figure out my program. And, the best part about doing this show is that it really brought me back in to listening again. Man, I haven't listened to this much blues in the last 20 years. I've got into listening and it's blowing my mind, too. Now on the other side of the microphone I'm promoting the Chess catalogue. Well, that's what a record did. That's what I was raised to be. I'm probably one of the last of the record men who are still active. A record man, like my father and uncle, and me when I was younger, you did everything. You found the talent, you took them into the studio and recorded them, and then you handled the manufacturing, and then you also promoted it.

Q: What sort of images flash in your head when you play the music of Chess Records?

A: I see them. My dad and uncle. Man, that's what goes through my head. It's been a phenomenal thing for me doing' this show because it brings up all these visuals of the early artists, the smell of Chess Records, the sound of Chess Records, and it just brings it all up. And, that's what really is interesting to me. That's really why I like it more than anything. It's actually been a great experience for me. I'm playing people that I knew... Sonny Boy Williamson and Muddy Waters went to my Bar Mitzvah. A lot of black people were at my Bar Mitzvah, which was a very unusual event back, then in 1955. The Chess recording artists were always writing about women problems and sex. That's all I ever heard from them when I was a kid. I saw some of these records being recorded. I sold them originally. I helped their initial exposure and now I'm still bringing them exposure. I'm lovin' it, man. I forgot how good the blues were. It's changing the way I feel. It's changing me. I haven't gotten this deep into the blues in 35 years. When I'm doing my radio show it opens up all kinds of gates and stuff I've forgotten about. And, I'm hearing things in the records I forgot about or never really noticed before. As you get older you discriminate differently in seeing, listening and tasting. I hated caviar when I was age 13. Now I can eat a can of it. That has definitely happened to me. Young people are discovering this music and part of my vision is to help that happen. That's why I do Sirius Radio for free. I don't get paid.

Q: Can you explain how Chess Records worked? Can you even compare or contrast Leonard and Phil Chess? How could your uncle and father know so much about music, the blues, and bringing it to the world? They were Polish immigrants.

continued

Jeffrey Wright, Beyonce Knowles and Adrien Brody in Cadillac Records

continued

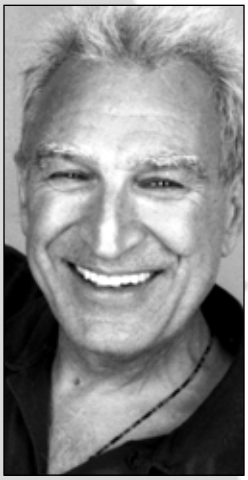
A: Because they were very bright people. They worked in black businesses. My dad had a liquor store. I sat around my uncle and asked, 'everyone always asks me about music, and how did Chess get into music.' And, my uncle's vision is this. That in Poland, in the small Jewish ghetto town, there was no music. Then some guy got a windup Victrola. And the whole fuckin' village would stand underneath this guy's window when he played it. That was the first recorded music they heard. They come to America. My grandfather, who was here seven years prior in Chicago brings them. He had a scrap metal yard.

Across the street from it, on the west side of Chicago, was a black gospel church. My uncle said that my dad and him were kids, and after work they would hear the bass drum and gospel singing with a piano, they would be fascinated. They would stand there and get punished for being late, 'cause they were listening to the black music. That's where it began to me. For some reason it affected them. And then, when my uncle went into the army, my dad, I think because he was an immigrant got him near Maxwell Street, the black neighborhood. No prejudice. That's just it. No blacks in Poland. You don't get raised being prejudiced in Europe. You hate Nazis, but no blacks to hate.

So, they had no problem, and they saw that there was this giant influx of blacks in Chicago, and they had money, and they were working. And my dad started with a liquor store. First he worked in a shoe shop. Berger's shoes. Then the liquor store, where he had a jukebox, and he was there 15-18 hours a day hearing blues. I watched the jukeboxes being serviced. They used to be controlled by gangsters of Chicago. They'd come and pick them up from us. The Italian gangsters.

"It was Chess records, the vinyl actually, that re-united Mick Jagger and Keith Richards on Dartford Station in 1962. It was Chess Records, the company, the work, that drove Brian Jones to form the Rolling Stones. It was Chess Records — the wave, that came over me in the Station Hotel in Richmond in April ' 63 when I first saw the Stones and we began our way of life together. Chess was always the underbelly of the Stones beast; the fuel that charged the engine, even after they became their own brand. In fact, for sure after, "Spider and the Fly" in '65, and on '95's " Stripped" shows the ongoing road the Stones continue to show with all that is Chess. The first US tour by the Stones was not the Beatles tour. We had a cult following in the cities and were abandoned in the sticks. The boys needed cheering up. I could not have them de-planning in London looking like the brothers glum.

"I called Phil Spector from Texas where the Stones had just supported a band of performing seals and asked him to get us booked just as soon as possible into Chess studios. Phil or Marshall Chess called back and said he'd set up two days of recording time, two days hence.



Marshall Chess, member of the legendary Chess Records family.

Chicago was a piece of heaven on earth for the Stones. The earth had been scorched on most of our mid-American concert stopovers. We hadn't set any records; we didn't yet have the goods, apart from a trio of wonderful one-offs, " I Wanna Be Your Man," "You Better Move On" and "Not Fade Away" we had yet to find our vinyl legs. 2120 South Michigan Avenue housed Chess Records and Studios and in two days the group put down some thirteen tracks-their most relaxed and inspired session to date-moved, no doubt, by our newfound ability to sell coals to Newcastle. Who would have thought a bunch of English kids could produce black R&B in the States? And here they were in the sanctum sanctorum of Chicago blues, playing in the lap of their gods.

The ground floor was a gem, as was Chess engineer Ron Malo. He treated them just like...musicians. Nothing sensational happened at Chess except the music. I was producing the sessions in the greatest sense of the word: I had provided the environment in which the work could get done. The Stone's job was to fill up the available space correctly and this they did. This was not the session for pop suggestions; this was the place to let them be. Oh, I may have insisted on a sordid amount of echo on the under-belly figure on "It's all Over Now," but that was only ear candy to a part that was already there. I can remember being impressed with the order of things and how quietness and calm got things done. I remember meeting Leonard and/or perhaps Phil Chess, and being cognizant of the fact that there was no suppressive limey stymieing from the head office to the factory floor. There was just a factory floor and a very relaxed combo of artists, musicians, engineers, and salesmen all at one with each other and getting their jobs done and royalty Cadillac's royally driven."

Q: Marshall, what do you recall about Andrew and the Rolling Stones visit to Chess?

A: Besides doing a song about our address 2120. I was there during those sessions. We didn't know about the song title until the album came out. I used to fill out orders from England before I ever knew, or realized some came from Mick Jagger after the Stones' sessions at Chess, I remember driving Brian Jones back to the hotel. I had a '64 Red Porsche convertible. 'Cause I was doing good. See, I was one of the first young guys in the business. I set up Europe. My deal with my dad was that I would get a percentage of all the European royalties. He had none when I started. And all of a sudden it made like a $150 grand. The first year I got $15,000 bucks. It was like $50 grand.

I really hit it off with Brian. I don't know why. I drove him back to the Chicago Motel to party. He loved blues, he was in awe of Chess, and before we got to the motel, we stopped on the corner, and all of a sudden these 'hood types' started screaming 'Homo' Homo' at him at a bus stop, because he had shoulder length hair. "Homo, Homo Homo." I went to the hotel with him. I didn't stay long. I had a screwdriver, you know, I was Jewish. They were drinking out of the bottle. I also remember packing up some Chess LPs for the Stones as a gift and taking them on a tour of the offices... introducing them to Phil and my Father in the back office that they shared... The details in my old memories are sometimes faded but the great music... both Chess and Stones is as real today as it ever was... that's part of the everlasting magic in music... All the interest and respect for Chess Records is just fantastic... We would never have believed it... It goes to show.... 'You Never Can Tell. RCN

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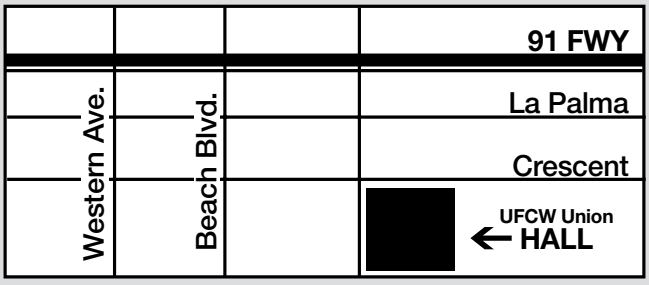

RALPH HULETT

Rockin' Bob Dylan, circa 1978.

When Dylan BROUGHT ROCK HOME

BY RALPH HULETT

With the exception of Lennon and McCartney, there is no other songwriter that had as huge an impact on 1960s popular music as Bob Dylan. In 1964 the Beatles had taken the music world by storm by reinventing the excitement they found in artists like Little Richard, Chuck Berry and Buddy Holly for American audiences. Dylan had captured everyone's attention too, but with his riveting acoustic performances. Even the Beatles and Rolling Stones paid homage by attending his 1965 Royal Albert Hall concert. *The Don't Look Back* film of that tour in England showed a Dylan full of anger, humor, vitality and humanity. In just a few short years he had gone from folk prince to becoming a music messiah. Many in folk music circles seriously considered him as a spokesman for a movement of change — but Dylan rejected this role.

The previous year Dylan had abandoned his folk roots and was writing more autobiographical material instead of protest songs. Instead of making a statement about themes like war, greed or injustice, his material now was more like an experience. On *Another Side of Bob Dylan* he focused on man's imperfections and held up a mirror to his listeners. The songs no longer held a message like his huge breakthrough song, "Blowin' in the Wind"—which became widely recorded by old and new folk artists from the Kingston Trio to Peter, Paul and Mary. At this time Dylan denied that he was a leader and said, "I agree with everything that's happening, but I'm not part of a Movement. If I was I wouldn't be able to do anything but be in 'the Movement.' I just can't have people sit around and make rules for me."

In rejecting any rules except his own, Dylan became a musical anarchist. It should still be remembered that by denying a leadership role, Dylan was still embracing the Movement. The folk movement previously deplored any formal leadership and instead emphasized everyone equally joining together for a cause. There were old-timers who were respected and looked up to, like Pete Seeger. But the mantle of spokesman was passed to Dylan due to his enormous success in writing protest songs. Musicians from the Village folk scene recalled that Dylan's fame made him distance himself from many people. Dave Von Ronk recalled, "He finally had to face the reality of fame, and it scared him. He never trusted anybody in his life. Now there were a lot more people grabbing at him, to mistrust." As far as Dylan being a folk hero went, Eric Anderson noted that "Dylan understood that he was a kind of hip hero and he practiced it, but he really didn't dig it because it wasn't real."

Through new poetic imagery and using rock, Dylan went on a search for who he really was. When "Mr. Tambourine Man" was first recorded, it was done with Jack Elliot for the *Another Side* album. It became an outtake and was sent to David Crosby. When the Byrds had success with using a modified rock beat to Dylan's material, he was excited to hear it. Prior to this something else happened, too—Dylan and the Beatles met in New York in '64 before the band's fund-raising show at the Paramount Theater. Behind closed doors at the Hotel Delmonico, Dylan rolled one joint, and Ringo, designated by John as his "taster," started smoking it like a cigarette, without sharing it. So more were rolled and lit up, and everyone got really high. Beatles sources have claimed that Lennon and Harrison had smoked weed before meeting Dylan, but the marijuana Dylan supplied supposedly was of much higher quality. No one will ever know for sure if that's true or not — but a bond was made, and

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the musicians afterwards influenced each other. Dylan injected rock into his music, radically changing it. The Beatles began to write more seriously themed Dylan-type songs in future albums like R*ubber Soul*, *Revolver* and *Sgt. Pepper's Lonely Heart's Club Band*.

Dylan's new album's title, *Bringing It All Back Home*, suggested that rock had now come back to America. But the idea that one could express serious themes in rock was revolutionary. When the fully-amplified band Dylan used first got together in New York on January 13, 1965, music history happened. But for Dylan, he merely followed his own inclination, with no rehearsals. He finished the entire album in three days. Guitarist Kenny Rankin had some fascinating recollections of the sessions: "None of the songs that I played on were counted off. He just started strummin' and we jumped in after about three of four bars. There's no overdubbing. There's no splicing. What you heard is what we did."

And what they did took the entire music world by surprise. "Subterranean Homesick Blues," set to a Chuck Berry riff, shone with images and aphorisms. Some became catchphrases like the line; "you don't need a weatherman to know which way the wind blows," used later by the anarchist weatherman group. Dylan also threw in the line, "Don't follow leaders"— an obvious reference to himself. The rollicking "Maggie's Farm" pointed to his search for identity with the words, "I try my best to be just like I am, but everybody wants you to be just like them. They say, 'Sing while you slave' and I just get bored." Dylan sneered in his songs — but he could sound pensive as well as poetic, as in "Love Minus Zero/ No Limit." The song abounds with similes — "she's true, like ice, like fire" demonstrated that the music had been elevated to a high art form.

Along with this was a humor like in "Outlaw Blues that described a home full of weird people and scenes, out of control. Dylan announced "And you ask why I don't live here — honey, how come you don't move!" One of his funniest songs was "115th Dream" which was a spoof on the founding of America. The false start was because Dylan began the song with such speed that he left the band behind. Langhorne recalled, "We didn't know where to cut the groove. So he went 'I was ridin' on the Mayflower' and we should have come in on 'ridin'' but everybody sat there." The band jumped in on the second try, and you can hear the looseness, the energy and pure fun the musicians had playing their hearts out on Dylan's trip through the U.S.

LIBRARY OF CONGRESS

Joan Baez and Bob Dylan in Washingon D.C., 1963.

Although not electric, the second side wasn't Dylan the folksinger but rather poems set to music. The words in "Mr. Tambourine Man" are still remarkable today — "to dance beneath the diamond sky with one hand waving free, silhouetted by the sea, circled by the circus sands, with all memory and fate driven deep beneath the waves — let me forget about today until tomorrow." It's been said that this song is about a dope trip. But Dylan feared that success had trapped him in a false value system, and in this song he wanted to reach away "from the twisted reach of crazy sorrow." This song is about transformation and is a high point for Dylan as a songwriter — the imagery is intense! And speaking of imagery, "Its Alright Ma" (I'm Only Bleeding) was over the top.

When I first heard this record in seventh grade, I was totally amazed at Dylan's choice of words. In 1997 Dylan himself said, "I've written some songs that I look at, and they just give me a sense of awe. Stuff like 'It's Alright Ma,' just the alliteration in it that blows me away."

Even the cover was artistic. As a music fan, I was drawn to it because it was so different from most other album covers out there. Photographer Daniel Kramer set Dylan in the center of various items that either were symbolic or just a joke — a fallout shelter, the *Another Side* album, a copy of *Time* magazine. Kramer used an adapter for his camera that kept Dylan in focus and put everything else in a blur, as if they were moving around. Kramer noted, "I wanted Bob to be the nucleus, the center, and the universe of music turning around him." A balance of sorts was made with the presence of manager Albert Grossman's beautiful wife Sally behind Dylan. As an added touch Dylan held Sally's Persian cat. Also visible was one small detail from his recent romantic past — a small lavender cuff link given to him by Joan Baez.

When released in March the record became Dylan's most successful yet, reaching number six in the charts and number one in England. Dylan let the music do all the talking and had nothing to divulge about it. His new music was called

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folk rock — but Dylan, in typical fashion, rejected that label. When asked by *Melody Maker* about what "Subterranean Homesick Blues" was about, he simply replied, "It's just a little story, really. It's not about anything." This was Dylan's clever game with the press. By not discussing his songs seriously, he increased the mystique and interest about him. Many critics praised his latest record — but folk purists weren't so enthralled. Dylan had deserted the folk movement and had gone rock and roll, over to the commercial side. Animosity towards him reached a peak at the Newport Folk Festival on July 25th. Just four days before Dylan had released the single "Like a Rolling Stone." Packed with enormous energy and new imagery, it was his most ambitious, evocative song ever. To herald his new rock format, Dylan donned a black leather jacket, strapped on a black Fender strat, and played three electric songs with the Paul Butterfield Blues Band, including "Maggie's Farm" and the new single. This was sacrilege to the festival's folk purists. A horrified Pete Seeger tried to get the volume adjusted at the soundboard, but Grossman refused. Seeger lost his temper and railed, "If I had an axe, I'd cut the cable." After Dylan was jeered and booed, he appeared shaken badly backstage, according to Theodore Bikel. Dylan returned to close with acoustic numbers, but the controversy was already in motion. Like he sang that night in "It's All Over Now, Baby Blue," his links to the folk movement were indeed all over. He was now in a new direction and there was no chance of him turning back.

The controversy around Dylan continued to grow. The follow-up album that year, *Highway 61 Revisited*, was so stunning in its music and poetry that even Dylan commented, "I'm not gonna be able to make a record better than that one." He was now a superstar — but with more fame also came more pressure. To fans who listened and thought they knew him, he almost was like a Christ figure — someone to listen to and to follow. For those who knew him, he exuded a powerful magnetism. Eric Anderson admitted, "He's got the heaviest vibes I've ever felt on anyone." But the superstar status deeply troubled Dylan — he didn't want to help lead anyone's lives. He said, "That's a lot of responsibility. I got enough to do handling my own life. Trying to handle someone else's life you gotta be a very powerful personality. The more people's lives you got responsibility for, the bigger the weight is. I don't want that. Too much for my head."

I saw Dylan perform a number of times. Without a doubt the most exciting performance was on February 13, 1974 at the Los Angeles Forum with the Band. With the first notes of "You Go Your Way and I'll Go Mine," the energy was contagious. It continued throughout the show. High drama was reached during his acoustic set on "It's Alright Ma" when he sang, "even the President of the United States must sometimes have to stand naked." The crowd went wild after that line, for no one missed the reference to President Nixon, whose days appeared numbered due to the Watergate scandal. Near the show's end, everyone got up and danced to "Like a Rolling Stone." As the house lights went up Dylan sang, "How does it feel, to be on your own..." He united us in a way that our political leaders never could pull off.

As the '70s rolled on, I saw Dylan twice in 1978 during his *Street Legal* tour, June 2 at Hollywood's Universal Amphitheater and again in December at the San Diego Arena. Fans were again wondering what he was trying to do — this time he had a backup band with flutes, a violin and backup singers. Documented on the L*ive at Budokan* album, he completely reworked his material, slowing down or speeding up his songs. At San Diego someone threw a cross on stage, and shortly afterward he became a Christian and ended the '70s playing his new Christian songs from *Slow Train Coming*. True to form, he again reinvented himself, confusing and angering fans. After the '70s, Dylan joined forces with other top performers on tours. In the 1986 I saw him with Tom Petty and later with the Grateful Dead in 1987 and 1989, celebrating his more classic songs in a spirit of brilliance and enthusiasm. In the 1990s I was lucky enough to see him play with Joni Mitchell and Van Morrison — another brilliant performance. But as far as his performances go, reports haven't always been favorable. Yet, whatever he decides to do, he will always play by his own rules. He brought rock back to America and caught the imagination of performers from Jimi Hendrix to Bruce Springsteen. Like he did in 1965, he always will challenge his audiences. There is no other music like his. That's what makes him Dylan. RCN

Ralph Hulett is co-author of the Led Zeppelin biography, **Whole Lotta Led**. His photography website is at: www.rockretrospect.com

Thank you to Anthony Scaduto for use of quotes from his biography, Dylan and also thanks to Howard Sounes for his insight and quotes from *Down the Highway: The Life of Bob Dylan*.

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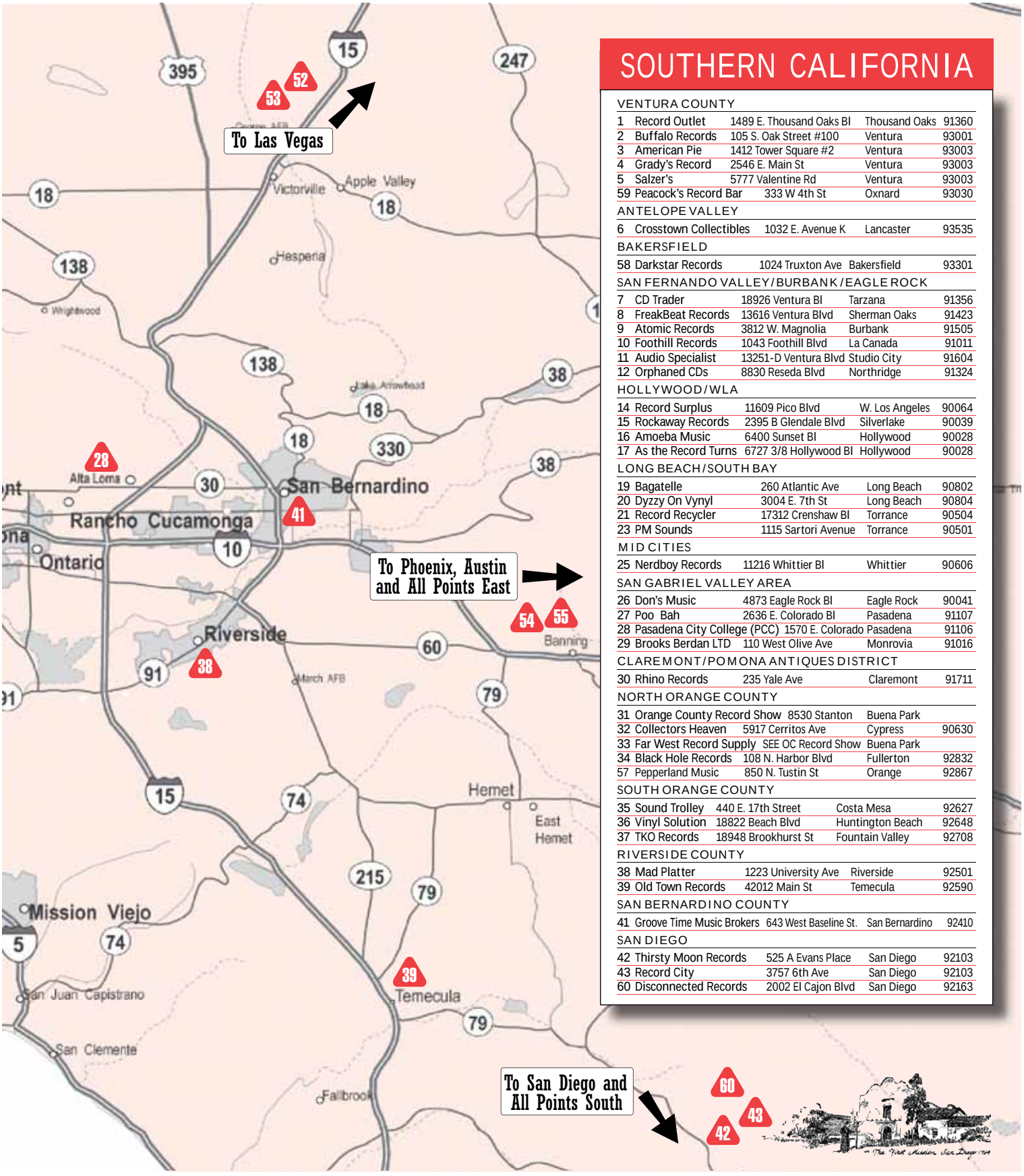

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Chet Baker

BY ARMAND LEWIS

Trumpeter, Chet Baker.

There have been few lives as tortured, yet as prolific as Chet Baker's. The lyrical trumpeter with the choirboy voice recorded literally hundreds of albums while spending much of his life dealing with the horrors of addiction and other personal problems of his own making. Born in Oklahoma in 1929, this naturally intuitive musician was, at various times, a teen idol, a jazz giant, an exiled criminal, romantic crooner and through it all, a complete enigma.

Chet Baker in Paris: The Complete Barclay Sessions
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Chet Baker first came into prominence when baritone saxophonist Gerry Mulligan picked the trumpeter to accompany him in a quartet that revolutionized small group jazz. The group was one of the first units to omit the piano from its rhythm section. Along with the delicate interplay between Mulligan and Baker, this gave the music a lightness and gentle swing that was unheard of at the time. Baker's soft trumpet style was even more amazing when one realized that he was almost entirely self-taught. His natural talent was such that he would rarely even practice. (He claimed that he practiced every night on stage!)

By 1953, Baker was leading his own record dates and his fame had spread worldwide. The first extended stay in Europe came in 1955 when he spent almost two years based in Paris – initially to sort out immigration and visa problems for his mistress. By the end of this ill-fated tour, Baker had begun retreating into the addiction that would plague him for the rest of his life.

Upon landing in Paris, he was signed by Barclay Records, where he embarked on a series of recording sessions that yielded four released LPs. This material, almost exclusively bop instrumentals, has been released in various forms over the years including four separate CDs from the 1990s. Now all of Baker's Barclay recordings have been collected together in one eight CD package that can only be described as definitive. *Chet Baker in Paris: The Complete Barclay Sessions* (Verve 9838397) presents each of the eight sessions Baker led for Barclay in their entirety – including every false start or incomplete take in existence.

From the first session, Baker plays with a maturity and technical mastery of his instrument that he hadn't before achieved in his recordings. His

continued

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playing is strong and steady, while still maintaining the almost delicate style that was his hallmark. He was helped along by his regular group at the time, which included pianist Dick Twardzik. Twardzik was just beginning what, by all accounts, would have been a stellar career, and his playing on the first session is the equal to the two LPs he made under his own name before leaving for Europe with Baker.

Tragically, Twardzik was a hardcore addict who overdosed shortly after this first Paris session. Baker, no stranger to addiction himself, blamed everyone around him for the loss. Grief, recriminations and ill will towards all quickly disbanded the group, leaving Baker to fulfill the rest of his tour using pick-up bands wherever he went. In Barclay's studio, however, Baker was well supported by a who's who of European jazz masters including reedman Bobby Jaspar and pianists Rene Urtreger and France Boland.

All the Barclay recordings are of very high standard. This is somewhat miraculous given the turmoil in which Baker found himself during this period. Careful listeners may note that Baker's performances have a somewhat darker, sadder tone to them than his earlier Pacific Jazz LPs, likely due to Baker's circumstances at the time. From the multiple false starts and incomplete takes in this set, it is clear that producing these records must have been extremely difficult on everybody involved.

This is possibly the only drawback to the package. Each CD represents a full session and thus demonstrates how much (or how little) material was successfully recorded each day. There are so many incomplete takes that listening to all of them can be a frustrating and ultimately numbing experience. Some CDs run over an hour, while others run only twenty minutes of mostly incomplete tunes.

Though the accompanying eighty-four page book — full of photos, interviews, recording logs and tour itineraries — is itself worth the price of the set, one can only recommend this collection to real diehard Baker fans. Less obsessive jazz collectors would do better with just the master takes. Still, the overall package is extremely impressive and the production work rivals the best Mosaic limited edition sets.

In 1956, Chet Baker would return alone to the U.S., get into legal trouble related to his drug addiction, retreat to Italy, get into drug related trouble there, move on to Germany, Sweden, France, back to the U.S. and back again to Europe in an endless cycle of new beginnings and inevitable disappointments. Along the way, he would record classic LPs like "Chet Baker and Crew" (Pacific Jazz - 1956), "Chet" (Riverside – 1958), and a series of LPs for Prestige in 1967 which would prove he was not just a "pretty boy", but the equal of any of the hardest swinging players on the scene. "The Complete Barclay Sessions" proves just how good Baker could be – even under the worst of circumstances. RCN

Armand Lewis buys and sells rare jazz LPs. He can be reached at mrbluenote@peoplepc.com

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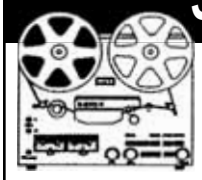

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BOOK REVIEW

Whitey Mitchell

BY JEFF BARR

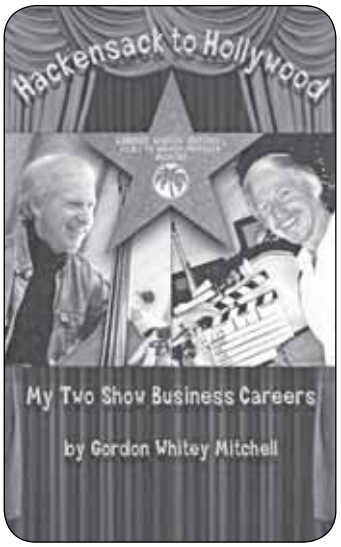
Gordon Mitchell, known to jazz fans as "Whitey", to distinguish him-self from his late brother "Red" Mitchell, became an outstanding jazz bassist in New York, in the early '50s, and continued a multifaceted career in jazz music for many years.

But, heading west to see "Red" in the early '70s, Whitey found another calling, Hollywood Screenwriter! He contributed scripts for many hit shows, rose to supervisor of production, and became a top-level television writer for such shows as "Mork and Mindy", "The Jeffersons", "Get Smart" and "The Bob Hope Show," to name but a few.

This book is a stimulating read, full of laughs and insights into the world on and behind the bandstand, and what used to be called "the small screen".

Hackensack to Hollywood- My Two Show Business Careers, By Gordon Whitey Mitchell, BEARMANOR MEDIA.

Mitchell takes the reader on a fast-paced trip through his childhood through college and the army, and into professional music, the world of record sessions and bebop gigs with the world's greatest jazz musicians, with plenty of insights into what makes up the characters of jazzmen. Particular amusement can be gained from the author's experiences playing for the country club sets in the orchestra(s) of Lester Lanin, whom Mitchell playfully refers to as "Julius Martinet".



The book spends at least half its 250-plus pages (with lots of great photos), on the life of Gordon Mitchell, the television writer-producer. The reader learns a great deal about what goes into those 24-minute scripts that were so popular in the '70s.

What fascinates most is the exposure of the hierarchy of TV production, in all its crass, populist glory; who makes the decision to dump a great joke, or how a "suit" in the higher ups, can diminish the carefully crafted role of a character in a script, on a whim of misjudgment.

Mitchell knows everybody, tells all, makes it fun to remember the "Good Times" in our collective TV memory. RCN

Whitey has been back into the jazz scene for many years, playing bass and leading his bands at local jazz venues in the Palm Springs-Palm Desert area. *Hackensack to Hollywood* is available through Amazon.com

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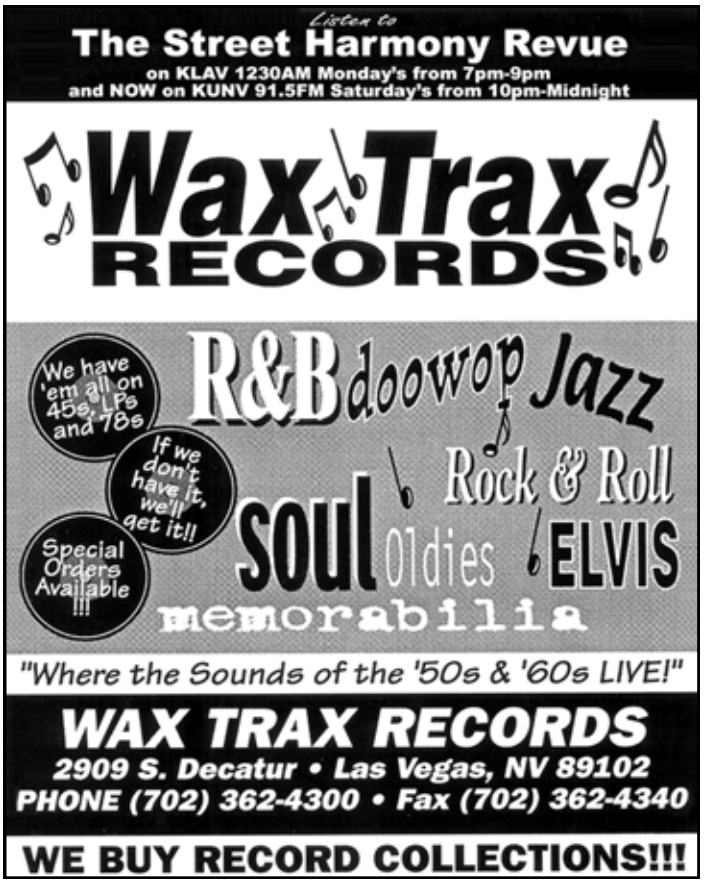
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BAKERS

On his quest to put as many records stores as possible on the RCN map, publisher Jim Kaplan has taken more road trips since starting up the magazine than he may care to mention. One of his favorite things to do is gleefully report on the new record stores he discovers in his travels, and, of course, dole out kudos to the myriad lunch spots he wanders into for sustenance on his vinyl-based journeys. Last month, I tagged along with Jim to Bakersfield so he could prove to me the veracity of his latest post-trip mantra: "Bakersfield Rocks!"

We set out on a Saturday morning in early December to do the 110-mile drive from Los Angeles to Bakersfield. When we got to our destination, we headed straight for the five record stores – all within walking distance of one another – that I'd heard Jim yapping about for weeks.

I'm here to tell you that it's true. Bakersfield, does, in fact, ROCK. Here's the lowdown on the can't-miss record store scene there. You can find merchandise from most of these stores at the regular record shows in Buena Park and at Pasadena City College, but you gotta take the trip to Bakersfield to experience the scene and see this cluster of one-of-a-kind shops.

DARKSTAR RECORDS

1024 Truxton Ave.
(in the cottages)
(661)859-0241

The store's name tells a story before you set foot inside. As any Grateful Dead fan knows, Dark Star is the ultimate improvisational tune and this store pays cheerful homage to the cosmic symphony of Jerry Garcia and the boys. Owner Dan Robertson runs the joint with his son, taking great care to maintain an exceedingly cozy vibe.

A bamboo beaded curtain sporting a full-body image of Jimi Hendrix wailing away is one of many detailed decorations that smack of a music lover's den. A Grateful Dead tapestry adds a burst of psychedelic color to the ceiling above the main entryway and there seems to be music memorabilia everywhere you look. Housed in one of the quaint cottage retail stores on Truxton Avenue, directly across the street from Rabobank Arena, Darkstar is a best bet for leisurely browsing or serious record gathering. Opened in early April, the shop feels like it's been around forever. Maybe that's because Robertson has, in fact, been around music his entire life. A record industry pro for more than 40 years, Robertson spent the last 38 years working off and on for Buck Owens at his

Dan Robertson, owner of Darkstar Records.

radio station, and at other stations around town.

"I've been immersed up to my ears in music and the record industry all my life," Robertson said. "I just kind of stumbled across this place and it struck me as being perfect for Bakersfield."

When asked about his own musical taste, Robertson started by stating the obvious.

"I'm a Dead head, obviously. But I'm

FIELD ROCKS!

BY AMY LYONS
PHOTOS BY JIM KAPLAN

also heavily into jazz, country and classic rock."

The store carries all of the above, plus some hip-hop, rap, pop and a whole slew of soundtracks. There are thousands of 45s here, and Robertson boasts the best selection of local Bakersfield country artists in town. He has the first record that Barbara Mandrell ever made, Q*ueen for a Day*. Visit Darkstar with $25 in your pocket and that single could be yours.

Product at Darkstar is priced at mid-market value and in addition to his in-store stock, Robertson has five storage units full of records. So if you don't see what you want on the shelves, definitely ask if it's hidden away somewhere.

"I just have to mine into the mountain," Robertson joked, adding that his collection totals half a million records. If you don't catch Robertson at the store, he's likely out wearing his DJ hat. As owner of Minglewood Productions, Robertson is a mobile disc jockey, who does weddings and corporate events. When you're done at Darkstar, say hello to Wendy at Good Brew, a java spot right next door.

Note: For an added rockin' good time, walk to The Hall of Records from Darkstar. It's at 1655 Chester Ave., at the corner of Chester and Truxton. Call (661)868-6400.

Dave Thomas of Trader Dave's and Rockit Records fame.

TRADER DAVE'S/ ROCKIT RECORDS

1515 19th street
(661)324-5235

Dave Thomas of Rockit Records is back on the scene, with a shop in downtown Bakersfield, in the former Gigantic Vintage space. For those of you who don't know Dave, here's the deal: His grandfather had a department store in Shafter from 1947 to 1971. When granddad passed away, the store lived on, featuring furniture, records and jewelry. Dave took over the music department in 1982 and soon the place morphed into Rocket Records. Circa 2001, Dave opened another Rockit Records

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location in the East Hills, turning the Shafter spot into a record warehouse. In 2007, he re-opened the Shafter location of Rocket for a short spell and collectors came out in droves for the event.

"Man, that was a great grand opening," Thomas said. "We sold 1,300 LPs that day. When we opened, there were 200 people waiting to get in."

So, now Dave is newly planted in Bakersfield and the Rockit name lives on. With a collection of 30,000 records, he hit the ground running for the mid-December grand opening of Trader Dave's/Rockit Records.

When we visited, he had all kinds of funky items for sale, including a large selection of vintage clothing, jewelry, books and, of course, vinyl. If things have gone according to plan, he's stocked the place with tons more vinyl since our visit. There aren't many titles that Dave Thomas can't get his hands on if you ask nicely. He ships records to Europe upon request at least once a week.

DOWNTOWN RECORDS

1518 19th St.
(661)324-5235

Zill Deville just bought this place in September, but it's been around for seven years. Used vinyl is the name of the game here, though they have a few CDs too. Deville, a die-hard punk fan, says once the CDs sell, he intends to stock vinyl only, with the exception of a handful of cassettes.

This is Deville's first store ownership experience and he's happy to be part of the Bakersfield scene. The majority of the stuff in the store is classic rock and there's a batch of 78s that are worth a look. The total stock is 120,000 records and prices run as low as 50 cents, as high as $300. Deville's personal favorite bands include The Misfits and Bad Religion.

"All Ages by Bad Religion got me started on punk," he said.

Downtown Records is the place to go if you're a collector with time on your hands. Deville bought the store and its product as-is and he hasn't had time to check out all the merch yet.

"If you are a collector, definitely come on down and sift through the stuff," Deville said. "I have no patience to do that myself, but I'm sure there are gems sitting around on these shelves, you just have to be willing to dig."

Zille Deville of Downtown Records.

Chris O'Brien, manager of World Records.

WORLD RECORDS

1824 G Street
(661)831-3100

Store owner Pat Evans wasn't around when we stopped by World Records, a neat and tidy shop with a good number of new releases, both on vinyl and CD. Several new audiophile pressings sit on the shelves and all music genres can be found here. A wide-screen television features concert footage and the organized stacks make for easy in-and-out shopping. Manager Chris O'Brien showed us around the shop, pointing out collectible items and letting us know that special orders are commonplace and usually arrive within two working days.

"We sell everything and anything," O'Brien said.

Sitting directly next door to Going Underground Records, the store sells sharply different product than its punk-centric neighbor.

"We try not to compete with them or do what they do," O'Brien said. "You can really have a full experience if you go to both stores; you'll find totally different stuff in each store."

Going Underground's Ronald Ramiez.

GOING UNDERGROUND RECORDS

1822 G Street
(661)633-0111

Ronald Ramirez has owned Going Underground Records for seven and a half years, with three and a half years at the present location. Ramirez has a hefty comic book selection, including titles from DC and Marvel, all for around $3. New and used vinyl lines the shelves of this no-nonsense shop, with CDs, DVDs and T-shirts thrown into the mix. Prices range from 50 cents to $100 and the product is mainly punk rock. Ramirez, a drummer for The Contaminators, is a big fan of Johnny Thunders and the Heartbreakers and his favorite album is *LAMF*. He has put out more than 15 records on the Going Underground label, which he can tell you about when you stop by the store.

All of the records stores we visited on our Bakersfield excursion have one thing in common — they are owned by the little guy. It was truly a pleasure to spend the day with these men of music and see the wide variety of records one can pick up on a one day road trip. Don't forget to have a burger at Happy Jack's and finish the day with an ice cream from Dewar's. RCN

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10 Garage and Psych Songs to Take on a Desert Island

BY BOBBY RUSSELL

Robby Russell's Garage-Mania Radio with Nurse Cheril is heard every Saturday on wpmd.org. Over the last 5 years the show has played hundreds of hundreds of some of the best-known and unknown rock and psychedelic songs from the late 60's. Here are ten of our favorite tunes that we feel you should know about. All ten of these nuggets will be played on our show during January and February. These songs will make you desert island vacation a lot more enjoyable.

1 "LUCIFER SAM," PINK FLOYD, U.K. 1967

Lucifer Sam is featured on Pink Floyd's debut album, *The Piper at the Gates of Dawn*. The song is literally about a cat, so Rick Wakeman's organ resembles meows, the bass line reminds one of a cat sneaking around, and whiplike sounds and special effects further the feline theme. The original working title was "Percy the Rat Catcher," and Syd Barrett's then girlfriend, Jenny Spires, is mentioned in the song as "Jennifer Gentle." Two interesting footnotes: Years later, an Italian psychedelic band called themselves Jennifer Gentle as a tribute to Barrett, and the intro of this song was used in *Austin Powers, International Man of Mystery* (1997). Love and Rockets covered this song, among others; "Lucifer Sam" may be Pink Floyd's most covered song.

2 "AUSTIN OSMANSPARE," BULLDOG BREED, U.K., 1969

Bulldog Breed's Austin Osmanspare is drenched in phasing andfiltering,unhinged fuzztone, bizarre instrumentation and flute-spangled wonderment. Austin Osmanspare, 1886–1956, was an artist, photosphere and occult magician. His paintings influenced the psychotic posters used to promote Fillmore West concerts in the late '60s. This Bulldog Breed song seems to be influenced by Pink Floyd's Sid Barrett and can be described in one word—haunting.

3 "TALK TALK" MUSIC MACHINE, LOS ANGLES, 1967

The Music Machine from L.A. was led by Shawn Bonniwell. The band had only one hit record— *Talk Talk*, which reached number 15 in November 1967. We at Garage-Mania felt that this is the perfect example of what garage rock is about — swirling Farfisa organ, fuzz guitars, pounding beats and evocative vocals create a primitive, raw and loud wall of sound. Bonniwell wrote the song in 1965 in 15 minutes while he was waiting for his girlfriend to finish primping for their date. It was recorded in Studio C at RCA in L.A. in just two takes. We recommend their CD *Turn On: The Best of the Music Machine*, which was released on Collectables Records in 1999. We find it amazing that the Music Machine had just one hit record when you consider the standard of their material. Perhaps they were just too far ahead of their time. "My songs threw the cement and dirty laundry in with the orange juice and cookies," says Bonniwell when asked to describe his music. For more information, check out Bonniwell's autobiography, Beyond the Garage.

4 "ODYSSEY," HIGHER ELEVATION, GREELEY, CO, 1969

This band, originally known as The Monocles, also recorded "The Spider and the Fly," a demented tune about recreating someone's nightmare. A reworking of that song became the instrumental backing for LA deejay Dave Diamond on "Dave Diamond's Diamond Mine." The band changed its name to The Higher Elevation in 1969 and recorded *Odyssey*, a very garage-pop spaced-out nugget. It can be heard on *Psychedelic Experience, Vol. 2*.

5 "SHADES OF ORANGE," THE END, U.K., 1967

The End was a supporting band for the Rolling Stones in 1966–67 and was managed by Bill Wyman himself. "Shades of Orange" was a ghostly psychedelic tune recorded in 1967 and featured Charlie Watts on drums. The phased Lennon-like vocals were so convincing that they turned up on Beatles bootlegs in the '70s. The song is truly a masterpiece.

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6 "FIRE," "THE WORLD IS FALLING," THE LORDS, GERMANY, 1968

The Lords were from Germany and, like the Beatles, they started as a skiffle band. Outside of The Rattles, they were one of the biggest garage bands in Germany in the '60s. Their version of "Shaking All Over" took them to the top of the German charts in 1965. Nurse Cheril's favorite cut is "Fire," a demented song about driving like a wild man on the autobahn. This song is more punked out than most of their other songs, with haunting organ chords and a 15-second spoken word portion in Latin. The lyrics are strange, too — "When I drive a hundred miles an hour, I feel better. If somebody has a wreck it really doesn't matter — Fire, Fire, Fire. "The World Is Falling Down," from 1968, is their answer to *Sergeant Pepper*. This is in a completely different vein and is very psychedelic. On a sad note, while playing on their 40th anniversary tour a few years ago, lead singer Lord Ulli Gunther fell offstage and cracked his head .He died a few days later. Their best-of CD — *Singles, Hits and Raritäten*, is worth seeking and comes with a 56-page booklet. Unfortunately, it is written in German. Unless you can read German, you can figure out more about the band than we can.

7. "OPTICAL SOUND," "LOVE AT HIGH VELOCITY," HUMAN EXPRESSION, LOS ANGELES, 1966

The Human Expression was from the Tustin-Westminster area south of L.A. and was part of the swinging Sunset Strip music scene. "Optical Sound" is unique because it uses reverb and fuzz-tone effect to create a bizarre and haunting atmosphere. Singer Jim Quarles injects cryptic lyrics that a bear a strong Sky Saxon influence. "Love at High Velocity" is a punk rock classic that slows down and speeds up to frenzy. It sounds like the Vogues' "Five O'clock World" if that song had been recorded by the Vogues on acid. It is interesting to note that both songs were engineered by Wally Heider, who also worked with the Grateful Dead. But The Human Expression is maybe best known for turning down a song called "Born To Be Wild," which became a major hit for Steppenwolf. "Optical Sound" can be heard on Rhino's *Nuggets* Box Set.

8 "VOODOO WOMAN," SIMON STOKES AND THE NIGHTHAWKS, LOS ANGELES, 1970

Simon Stokes was raised in Reading, Mass., by his grandparents. His grandfather was a bandleader of the Harry D. Stokes Orchestra, which was Simon's introduction to music. Seen as a loner or a solitary child by his peers, Simon spent many hours listening to the radio, especially to N.Y. jazz DJ Symphony Sid, and attending numerous concerts. He entered a local songwriting contest in 1964 and after winning the top prize, moved to Los Angeles on his early 20s and recorded a number of 45s under names such as the Flower Children and the Heathen Angels. At about the same time, he became a staff writer at Elektra Records, formed his band the Nighthawks, and signed his friends, The MC5 and the Stooges, to the label. "Voodoo Woman" is a haunting song sent to me by one of my listeners, and I liked it the moment I first heard it. Simon released his first album in 1973, *The Incredible Simon Stokes*, which was a psychedelic blues record in the vein of Captain Beefheart. His next album, *Simon Stokes and the Black Whip Thrill Band*, was released later that year reportedly was the first album cover banned in the U.S. It had S&M scenes and females being whipped; the controversy created a cult following for biker groups. He went underground for almost two decades but returned in 1996, releasing *Right to Fly* with 60s LSD guru Timothy Leary. His first album with the Nighthawks has been recently released on the Rev-Ola label. It is worth checking out.

9 "DID YOU SEE HER EYES," THE ILLUSION, LONG ISLAND, 1969

This song jumped out of your radio in 1969 and was a regional hit, making the top five in some parts of New York, Detroit and Miami, and other parts of the nation. It peaked at #32 in the Billboard charts on July 1969. I had personally seen the band numerous times while growing up in Long Beach, N.Y., in such clubs as The Action House and Leone's. There are two versions of the song, with the version on their first album coming in at almost seven minutes, and a 45 radio mix version at about 2.29. It's a tough, swaggering number with a simple theme, skirt watching "Well here she comes walking down the street, did you see her eyes". It starts off with a power chord and just keeps on rocking. I remember dancing to this song back years ago at Leones. The album version features a long drum solo, echo/wah wah effects and a very Sly Stone-sounding derivative jam session. "When Did You See Her Eyes" became a top-40 hit, and the band had the opportunity to open for such bands as Mitch Ryder, Savoy Brown, The Who and The Allman Brothers, to mention just a few. The Illusion put out three CDs during the band's 1965–72 existence: the self-titled debut album *The Illusion*, *Together (as a Way of Life)* and *If It's So*. In years of collecting records and CDs, I have only found the first album on CD. The Illusion, one of my favorite bands of all time, always put on an incredible live show but unfortunately couldn't capture that sound in their studio recordings. Here is a little trivia about perhaps the most popular Long Island band of it time: The Illusion opened for Jimi Hendrix (as well as Cactus) at Boston Gardens in 1970. This was the last time Jimi played a concert or North America. He died a few months later.

10 "I WANT TO COME BACK (FROM THE WORLD OF LSD)," FE FI FOUR PLUS 2, NEW MEXICO, 1967

This single from Albuquerque was the second release from Lance Records and was recorded at the Norm Petty Studios. This could be the first psychedelic song to be released in New Mexico. The record distributors dropped the tag line "From the World of LSD" after only 100 promo pressings of the 45 were pressed. The record company thought the title was an outrageous promotional gimmick and the band had no choice but to bow down to their request. The song, however, was supposed to be an antidrug song, according to guitarist Danny Hoilihan, who was 18 when he wrote the song The song was so popular locally that Polydor records

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CONVENTIONS:

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Wayne, IN. The SECOND SATURDAY Record & CD Show. Firehouse, 97 Parish Dr. (@ Route 23 & 202S). $6. 10AM-4PM. 973-209-6067

New York, NY. Music Memorabilia Show. Tip Top Shoe Building, 155 West 72nd Street, 4th Floor. Free. 10AM-2PM. 212-579-0689

SUNDAY 01-11-09

San Francisco, CA. KUSF Rock Rock 'N Swap. McLaren Hall, University of San Francisco Campus. KUSF, 2130 Fulton St. San Francisco, Ca 94117. $3. 10am-3pm. 415-386-5873

Hillside, IL. Chicagoland Record & CD Collectors Show. Best Western Chicago Hillside- 4400 Frontage Rd - Hillside IL. $3. 9AM-3PM. 630-898-1533

Denver, PA. Pennsylvania Music Expo. German Trading Post Auction Hall, 2152 N. Reading Road (PA 272). Free. 9AM-3PM. 717-898-1246

SATURDAY 01-17-09

New York City, NY. The NEW YORK CITY Record & CD Show. Holiday Inn, 440 W. 57th Street (Between 9th & 10th Aves.). $6. 10AM-4PM. 973-209-6067

SUNDAY 01-18-09

Lake City, WA. Lake City Record Show. Lake City Community Center, 12531 28th N.E. 2 Blks W of Lake City Way. Free. 10AM-4PM. 206-661-8008.

Ann Arbor, MI. Monster Ann Arbor Record And CD Show. Webers Inn, 3050 Jackson Rd, Ann Arbor at I94 Exit 172. $3. 10AM-4PM. 574-329-1483

Albany, NY. MUSIC LUST ALBANY. CLARION HOTEL 3 Watervliet Ave ext. $3.50. 10AM-5PM. 518-458-9458

Massapequa, NY. The LONG ISLAND Music Lover's Faire. American Legion, 66 Veterans Blvd & Broadway (Southern State Exit 30S). $6. 10AM-3PM. 973-209-6067

SUNDAY 01-25-09

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall - 8530 Stanton Ave.. $3. 10AM-4PM. 626-963-9717

Redondo Beach, CA. The Los Angeles & Orange County Audio Society will hold its monthly meeting at Definition Audio Video, Redondo Beach. Featured gear includes Vienna Acoustics' newest reference loudspeaker Klimt series, Tannoy's brand-new Signature Series loudspeakers, Accuphase's reference electronics, all wired with cables from Kimber Kable. Representatives from these manufacturers will be there. Kimber Kable will donate its cables as well as offer in-home demo of its cables as raffle prizes!! WOW! Lunch will be served, and guests and new members are invited. Definition Audio Video 2901 182nd St. 310-371-0019. www.definition.com

Cromwell, CT. Cromwell Record And CD Riot!!!. Cromwell Crowne Plaza Hotel, 100 Berlin Road, Cromwell CT. $3. 9AM-3:30PM. 609-468-0885

Orlando, FL. Orlando Record & CD Show! Central Florida Fairgrounds, 4603 W. Colonial Drive. $3. 10AM-4PM. 352-665-0259

Fort Wayne, IN. Fort Wayne Record & CD Collectors Show. Fort Wayne Hotel & Fundome (formerly Quality Hotel), I69 Exit 109A-. Free. 11AM-5PM. 574-329-1483

SATURDAY 1-31-09

Phoenix, AZ. Record Swap Meet. Arizona American Italian Club 7509 N. 12th St. $5 9am-9:30am. $2 after 9:30am. 602-265-9853. www.rare-az.org

SUNDAY 02-01-09

South Bend, IN. South Bend Record & CD Collectors Show. Comfort Suites 52939 IN 933 at Cleveland Rd half Mi N IN Toll Rd Ex 77. Free. 11AM-5PM. 574-329-1483.

SATURDAY 02-07-09

Columbus, OH. RECORD, CD & MUSIC MEMORABILIA SHOW. SAME GREAT SHOW SINCE 1978! HAIMERL CENTER 1421 MORSE RD. $4. 10AM-4PM 614-261-1585

Chattanooga, TN. Record And CD Show. Comfort Inn. Free. 10AM-5PM. 478-737-0668.

SUNDAY 02-08-09

Claremont, Ca. KSPC Radio 88.7 FM presents it's 29th semi-annual CD & Record Expo. 10am – 4pm. Campus Center Ballroom 170 E. 6th Street, Claremont, Ca. $2. Vendors call John at 909-621-1960 for table reservations.

Atlanta, GA. THE ATLANTA RECORD & CD SHOW. Marriott Century Center I-85 & Clairmont RD Exit 91. $3. 10AM-4PM. 770-946-5050.

Toledo, OH. GLASS CITY RECORD SHOW. Knights Of Columbus Hall, 4256 Secor Rd, Toledo OH. $1. 10AM-4PM. 419-874-1725

Eugene, OR. Eugene Record Convention. Eugene Hilton, 66 E. 6th Avenue. $3. 10AM-5PM. 541-485-7920. More on myspace.com - search for member: eugenerecordconvention.

Denver, PA. Pennsylvania Music Expo. German Trading Post Auction Hall, 2152 N. Reading Road (PA 272). Free. 9AM-3PM717-898-1246

Knoxville, TN. Record And CD Show. Holiday Inn Select. I-75-40 at Cedar Bluff Rd. Free. 10AM-5PM. 478-737-0668.

SATURDAY 02-14-09

Wayne, NJ. The SECOND SATURDAY Record & CD Show. Firehouse, 97 Parish Dr. (@ Route 23 & 202S). $6. 10AM-4PM. 973-209-6067. On the web: www.showsandexpos.com

SUNDAY 02-15-09

Newark, CA, Newark Music Swap Meet. The Newark Pavilion. 6430 Thornton Ave. at Cherry. $3. 8:30am – 1pm 408-263-5127

Brooklyn, NY. Brooklyn Record Riot!!!. Warsaw, 261 Driggs Ave. Brooklyn, New York. $3. 12AM-8PM. 609-468-0885

SATURDAY 02-21-09

Tampa, FL. TAMPA BAY RECORD & CD SHOW. Holiday Inn Express, 4732 N. Dale Mabry Hwy.. $4. 10AM-3PM. 727-251-9458

Canton, MI. WSDP Record-CD's-Music Memorabilia Show. Salem High School Cafeteria - 46181 Joy Rd. Canton MI 48187. $3. 10AM-4PM. 734-416-7732. This show will benefit WSDP, 88.1FM, a high school radio station. www.881theescape.com

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RCN RECORD SHOW CALENDAR

continued

New York City, NY. The NEW YORK CITY Record & CD Show. Holiday Inn, 440 W. 57th Street (Between 9th & 10th Aves.). $6. 10AM-4PM. 973-209-6067

SUNDAY 02-22-09

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall - 8530 Stanton Ave. $6. 10AM-4PM. 626-963-9717 Website: www.asavinyl.com - Early Admission - $8.00@7:00

Kalamazoo, MI. Kalamazoo Record & CD Collectors Show. Kalamazoo County Fairgrounds, 2900 Lake St. County Ctr Room A. Free. 11AM-5PM574-329-1483

Dayton, OH. Alpha Music Collectors Convention. Holiday Inn - North, I-75 & Wagner Ford Road. $3. 10AM-3PM. 317-882-3378

Milwaukee, WI. Milwaukee MusicFest. American Serb Hall, 5101 West Oklahoma Avenue. $3. 10AM-4PM. 847-409-9656

SUNDAY 03-01-09

Pasadena, Ca. Pasadena City College Flea Market and Record Show. 1570 E. Colorado Blvd. Free 8am-2pm

SATURDAY 03-14-09

San Jose, CA. Super Toy, Comic and Record Show. Santa Clara County Fairgrounds. 344 Tully Road. San Jose, Ca 95111. $5. 11am – 4pm. $5. 408-298-1709

SUNDAY 3-15-09

Los Angeles, CA. Beat Swap Meet Record Show. 1 Year Anniversary. At the Grandstar Jazz Club. 943 N Broadway Ave LA 90012 12-6pm All Ages - FREE w/ canned good - $5 Early bird 11-12

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continued

released it in Europe. In fact, it reached #7 in Sante Fe, #3 in Carlsbad and #4 in El Paso. The song never lets up, rocks from the very beginning, features full-blown in-vogue distorted guitar licks, and was way ahead of it time. If you can find a copy of this 45, it will go for a small fortune, as it is extremely collectible. It can be found on CD on an out-of-print collection from Collectables with the same title of the song, which features other Lance recording artists. RCN

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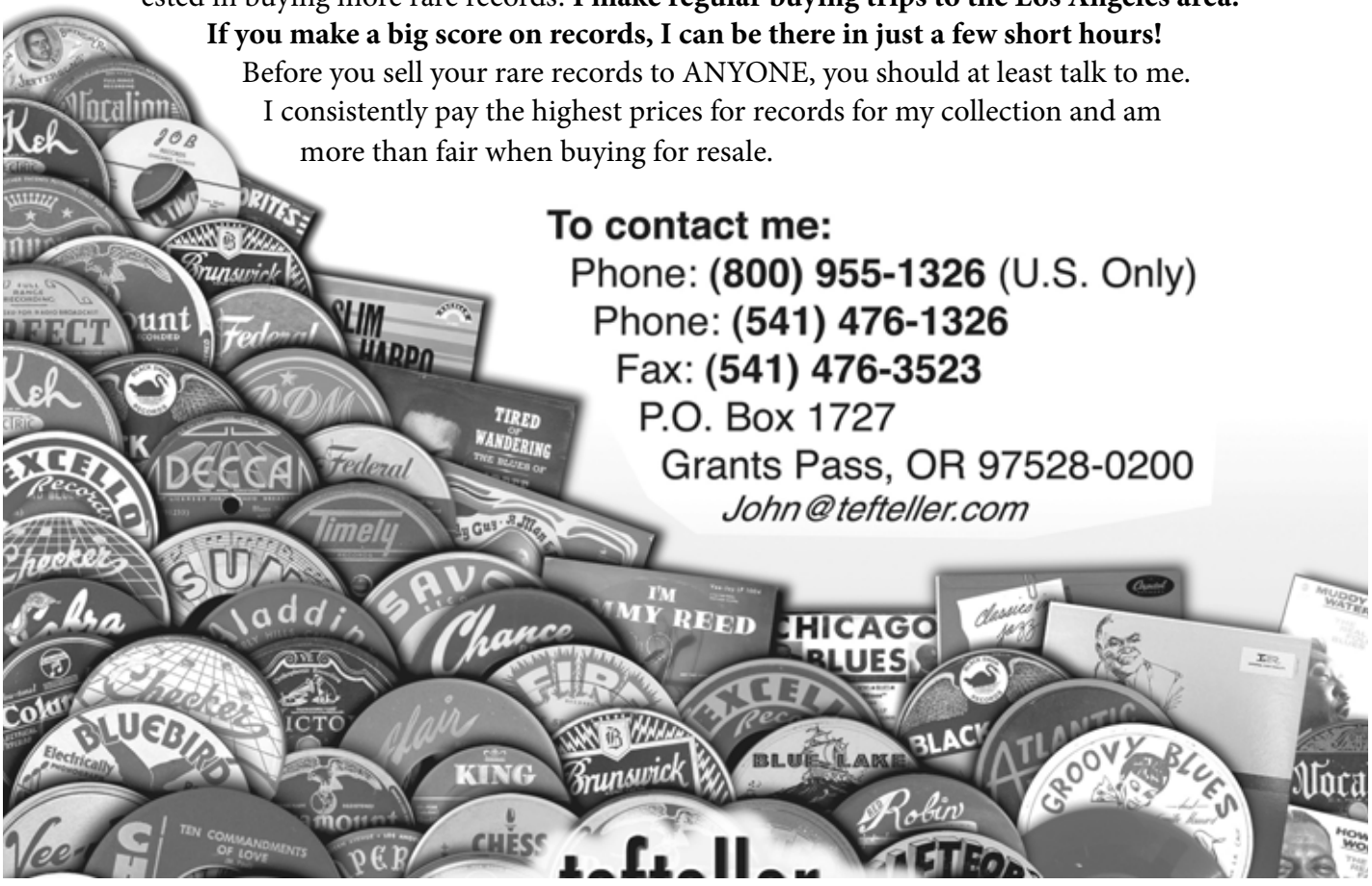

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